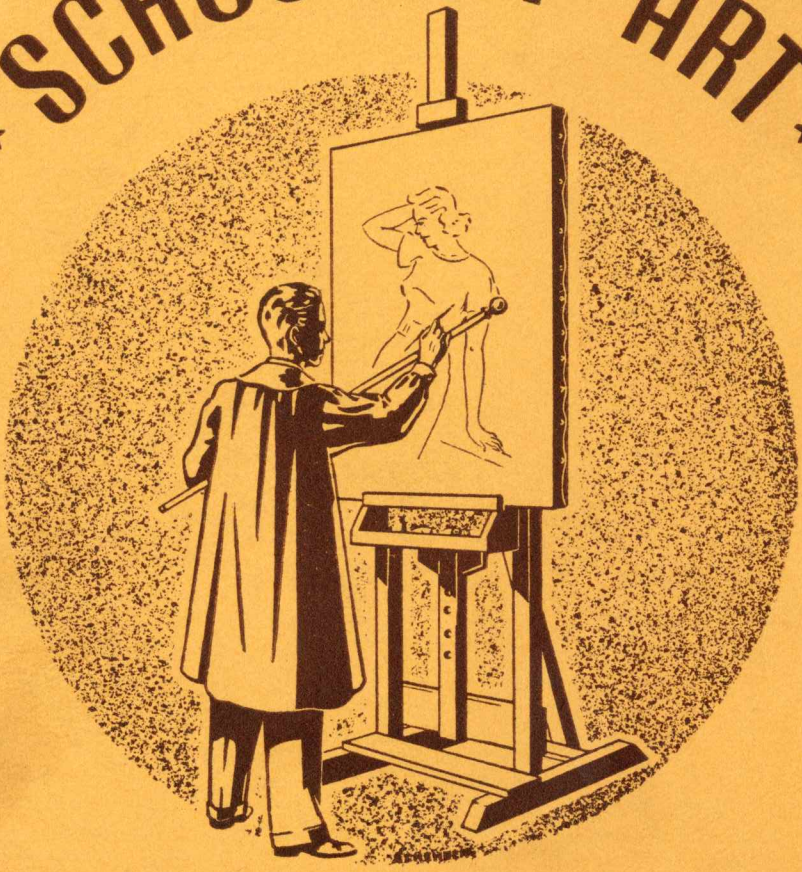
1940's

★ SCHOOL OF ART ★



SIR GEORGE WILLIAMS COLLEGE

MONTREAL ›››› CANADA

SCHOOL OF FINE AND APPLIED ART

DRAWING AND PAINTING

PORTRAITURE

FIGURE DRAWING

MODELLING AND SCULPTURE

ILLUSTRATION AND LETTERING

ADVERTISING LAYOUT AND DESIGN

POSTER DESIGN

FASHION DRAWING AND DESIGN

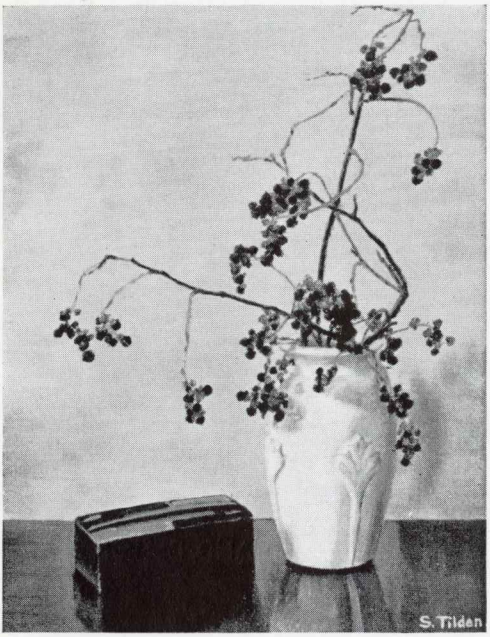
FABRIC DESIGN

CARTOONING AND CARICATURE

SIR GEORGE WILLIAMS COLLEGE

of the Montreal Y.M.C.A.

1441 DRUMMOND STREET : : MONTREAL, CANADA



Original Flower
Study in Oils

PURPOSE OF THE SCHOOL

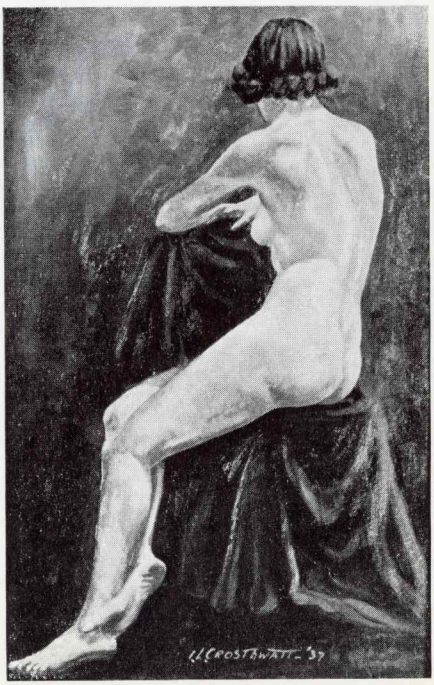
The purpose of the School of Fine and Applied Art is twofold: **First:** the development of talent and appreciation in the various branches of the fine arts, including drawing and sketching; colour work in pastel, water-colour, tempera and oils; etching and wood cutting; modelling and sculpture; **Second:** the discovery and training of artistic talent in the field of applied and commercial art in all its branches.

Many individuals desire to study art, to develop skill and appreciation, as a means of creative self-expression. This occupation of part of one's leisure hours in the study of art not only provides great personal satisfaction and pleasure, but also contributes in no small measure to a cultural education. Through the media of charcoal, crayon, pastel, water-colour, oils or clay, the student learns to **create**—not merely to copy, and to experience thereby a feeling of personal achievement. This sense of having achieved is one of the great experiences of life and contributes in a large measure to happy, abundant living.

Others feel that applied and commercial art offers unequalled opportunities for a successful professional career. For these the School of Fine and Applied Art must serve two functions. It first provides students with an opportunity of discovering whether or not they have sufficient talent to warrant the time and expense of professional training. And then, having assured itself of this fact, it makes available for its students the wide and varied instruction in all the branches of art so necessary to the commercial artist. This training must include not only the fundamental techniques of drawing and colour, but also specialized instruction in design, advertising layout, figure and fashion drawing, lettering, poster design, magazine and press illustration, etc.

All of the photographs in this booklet are reproductions of work done in the studios of the School—some of it by members of the faculty, most of it by the students.

Original Figure Study in Oils

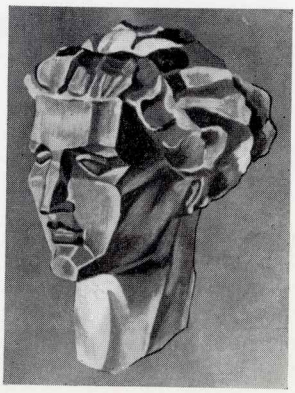


Original
Pencil Sketch

DRAWING

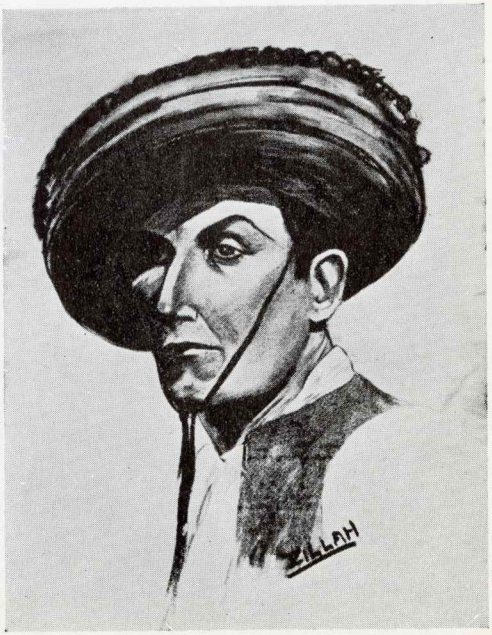
Fundamental to all branches of art—fine or commercial— is the development of skill in drawing. Keeping in mind the student's ultimate aim in studying art, the instructors endeavour to assist the student to attain proficiency as rapidly as talent will permit. Choice of media is allowed the student, but usually elementary students commence with charcoal, going on later to sanguine chalk, pencil, pen and ink, and opaque and transparent wash.

In drawing, the students learn and are taught to apply the principles of perspective and proportion, line, light and shade, composition and design. Effort is made to stimulate and develop the ability to observe form in all its aspects and the appreciation of the artistic possibilities in common, as well as uncommon, objects.



Chalk Drawing from Cast

In the morning sessions, students work from the antique and still life. Exercises in composition, use of various media, etc., are assigned. Practice is given to fine art and commercial art students in problems related to the field of their special interests. In the afternoon sessions portraiture and figure drawing and painting from life are given. Special emphasis is placed on the acquisition of a knowledge of anatomy, so important to the student wishing to draw figures. Also caricature, costume and draperies are used as means of developing rapid observation and accurate draughtsmanship. This aim is not the sole objective in drawing. Mere literal truth is not "expression", and it is the latter which is the central aim of the instruction in the School. Accurate draughtsmanship, however, is a tool which accompanies the development of the creative sense. For this reason it is given a major place in the programme of the School.



Original Charcoal Drawing

Original Painting in Oils

COLOUR

Instruction is given in the principles and use of colour harmony and design, and in the techniques of artistic expression through the use of pastel, water-colour, tempera and oils.

Colour, to most people, is undoubtedly the most interesting phase of expression. Through the various colour-media the student is able to create in an infinite number of ways. For this reason, the School does not follow the conventional practice of refusing to allow students to work in colour until they have "mastered" black and white techniques. Rather, it encourages students to experiment with colour almost as soon as they have commenced work in drawing.

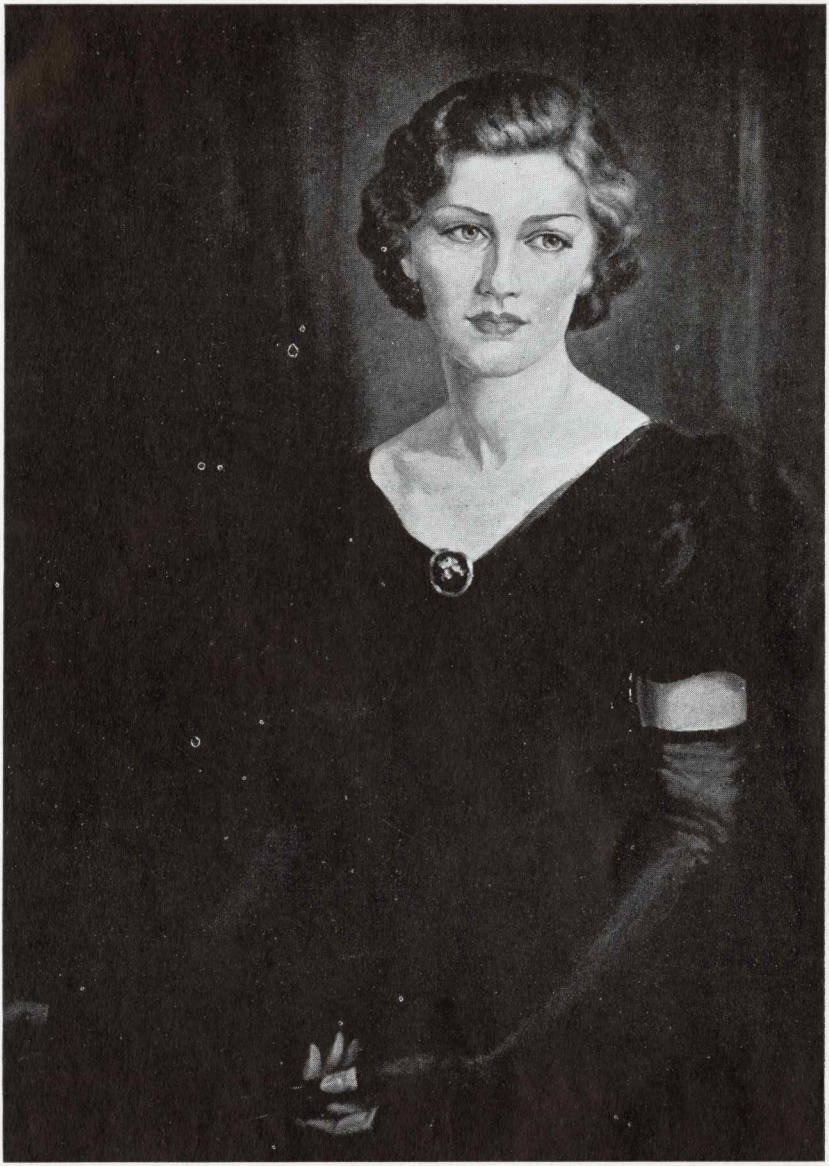
Colour practice is offered in still life, portraiture, figure painting, costume design, landscape painting, poster design, magazine advertising, story illustrating and interior decoration. Special instruction is given in colour harmony and organization, and the special techniques of each of the colour-media. During the appropriate seasons, an outdoor sketching class is held in which students draw and paint directly from nature and carry through their work, under guidance and criticism, to the completed picture. Commercial art students are given a wide range of projects related to the various aspects of advertising and commercial art. The majority of the photographs in this booklet are reproductions of colour work.

Original Painting in Oils

Portrait in Oils

PORTRAITURE

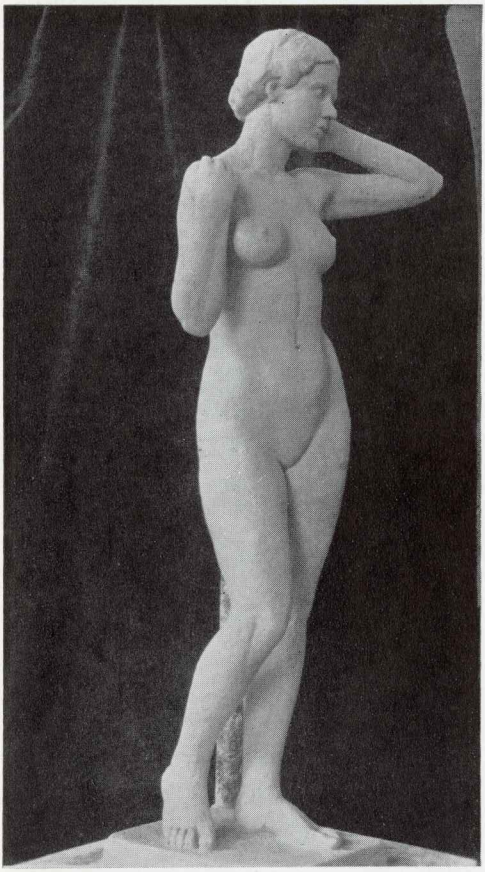
Portraiture has always been a very fascinating branch of art. To be able not merely to reproduce what the camera can record, but to express upon paper or canvas what one feels about the personality of the sitter—to observe and render character, is an ambition which is cherished by every artist.



Oil Portrait from Life

To one who looks forward to a career in the field of advertising art, too, ability in portraiture is almost an essential. The appeal of many advertising illustrations is based upon the effectiveness of a portrait rendering—or a figure in which the facial characteristics are the chief appeal.

The School provides, in an adequate manner, for both fine and commercial art students in the field of portrait painting. All portrait work is done from life, and frequent changes of models insure that the students are provided with a wide variety of types.

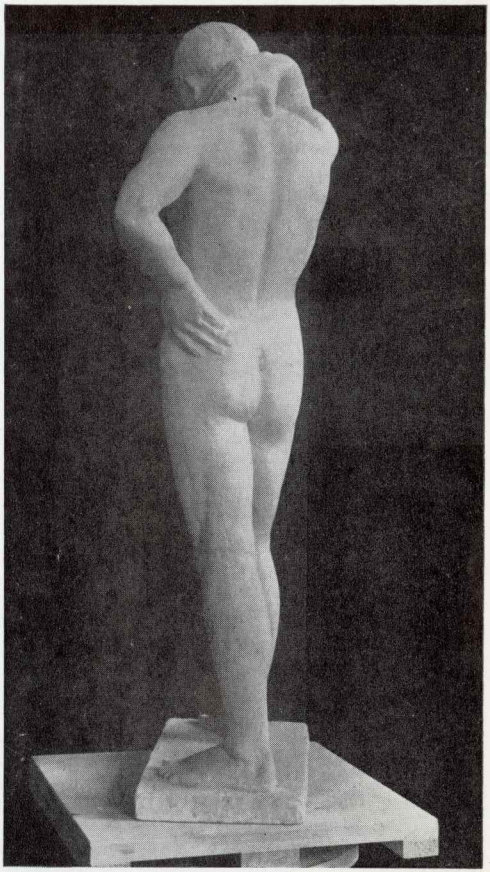


Original Work—Clay

MODELLING AND SCULPTURE

Thorough instruction is offered in the art and mechanics of modelling and sculpture. Clay modelling is done from casts of antique sculpture, natural objects, and life.

Students are taught how to put up clay, construct armatures, build up figures, and cast in plaster.



Original Work—Plaster

A knowledge of drawing is essential to students of sculpture. Provision is made, therefore, for the necessary instruction to be given in the drawing studio.

A special class in clay-modelling, and soap carving, is conducted on Saturday mornings for school children. In this class some very interesting work is done.

While the courses in sculpture provide for those who are desirous of following a creative hobby, they also offer adequate training for those who are thinking seriously of sculpture as a profession.

Origina

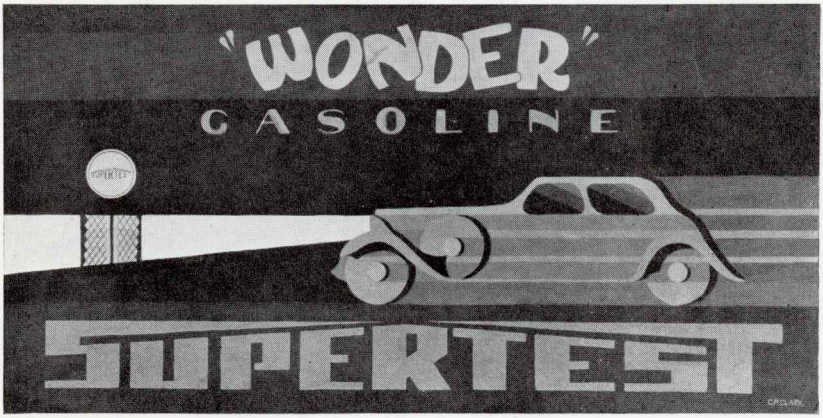
Three Studios: There is a studio for Fine Art, one for Commercial A latest type, includes commercial artists' tables as well as studio-typ tures, and such materials make the modelling and sculpture studio a on the history and techniques of both fine and applied art. Visitors a

One o' the Art Studios

l Mural

rt and one for Modelling and Sculpture. Equipment, which is of the e easels. Regulation modelling stands, equipment for making arma- real workshop. The College Library includes many reference works re welcome in the studios.

Modelling and Sculpture Studio



Original Poster Design

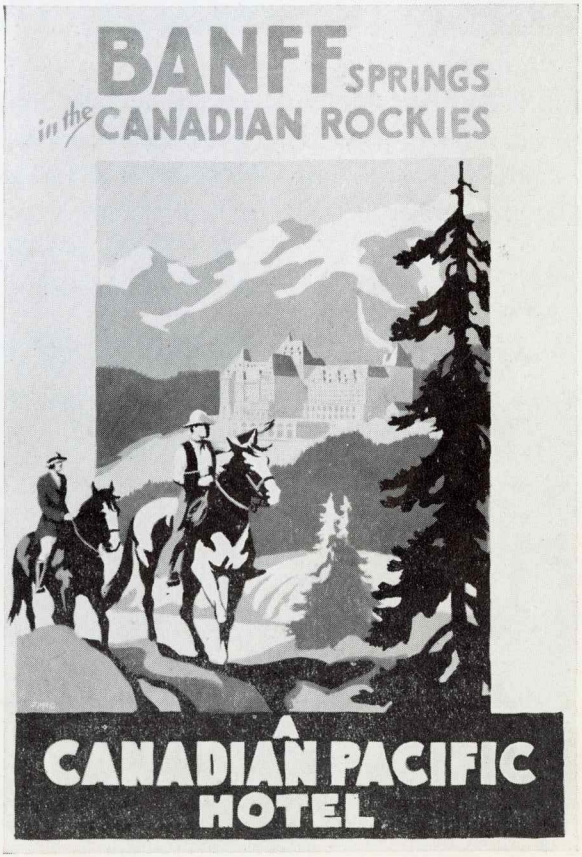
COMMERCIAL AND ADVERTISING ART

Today, more than ever before, Commercial Art offers attractive opportunities for a successful career. The tremendous growth of advertising in the past few years, and the increasingly important place of the artist in the growing profession, opens up a wide range of possibilities for those whose talent and interest lie in this direction.

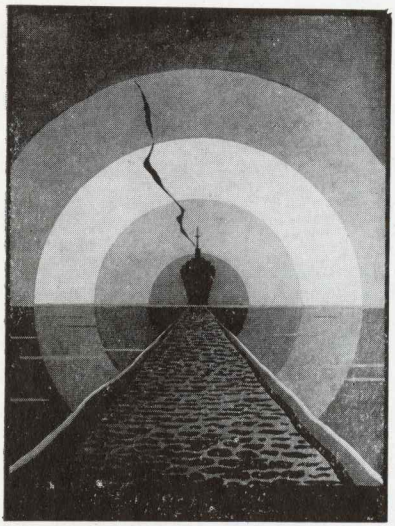
Advertising is now ranked as one of the ten largest business enterprises on the North American continent, spending, according to the latest statistics, more than two billion dollars per year. When one considers the vast amount of advertising material which is prepared every day of the year, and the large part of this material which is produced by the artist, the importance of commercial and advertising art as a vocation will readily be appreciated.

The subject-matter of commercial art is very extensive. In the so-called graphic arts alone are to be found lettering, typography, etching, aquatint, mezzotint, linoleum block printing, wood block printing, wood engraving, book designing and making, posters, advertising, etc. Then there is fashion design and illustration, design for textiles, pottery, ceramics and porcelain, stage design, interior decoration. A business or industry which does not require the services of an artist can hardly be mentioned.

The School provides the fundamental training necessary for any of the branches of commercial and advertising art which have been mentioned. The illustrations on this and the following pages show the type of training which is provided. Specific instruction is offered in drawing, colour applied to commercial and advertising problems, pen and ink drawing, black and white wash, lettering, advertising design and layout, fashion drawing, illustration and poster design.



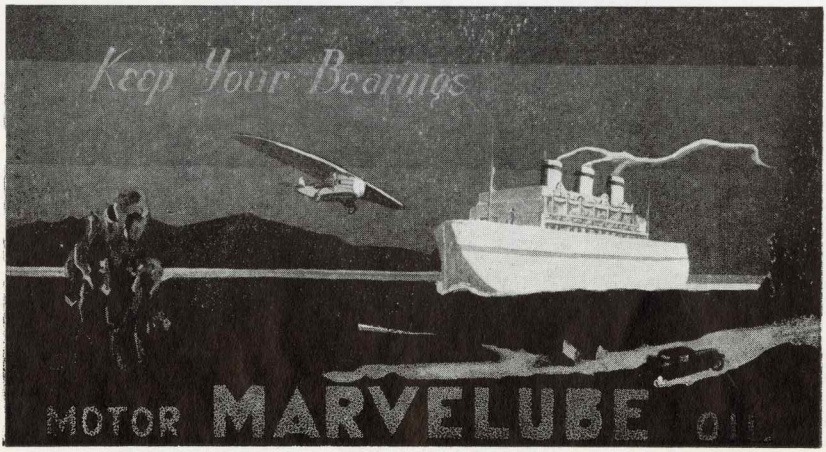
Original Poster Design

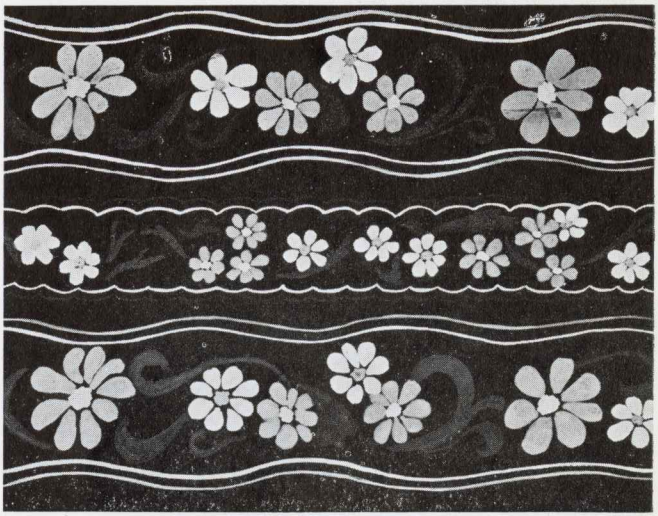


Original
Poster Design

Poster Design: Instruction in poster design ranges from the design of ordinary show cards to advanced work including the bill-board, street car card, public signs, booklet and folder cover design and construction, etc., with methods of commercial reproduction. Even in its elementary stages, poster work provides the student with skill from which he may draw financial returns.

Original Poster Design

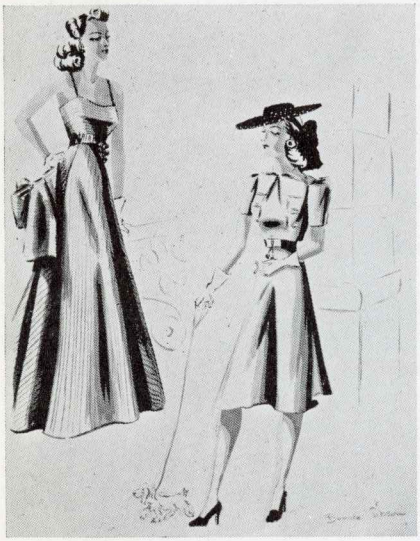




Original
Fabric Design

Fabric Design: Design of silks, cottons, chintz, draperies, wallpaper and other fabrics. As in all other courses, instruction is entirely individual and originality is a requirement. The power of observation and the ability to adapt ideas is developed. The current demand for textile and other fabric designs, and therefore for designers, is great.

Original
Fabric Design



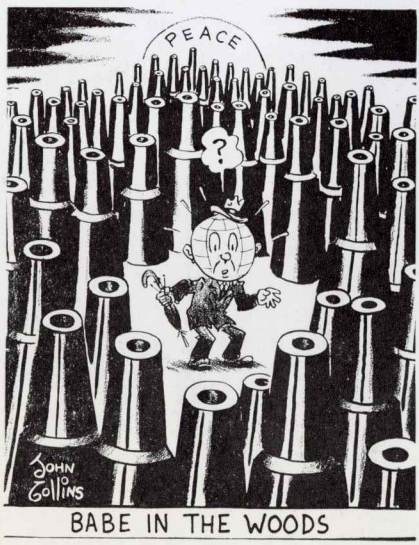
Fashion Drawing
—Craftint Process

Fashion Drawing and Design: Instruction is given in sketching and design of fashions, using the most modern methods, including wash drawing, pen and ink, and the Craftint process. Students draw from the fashion model as well as from memory. Creative design and style is encouraged.

Fashion Drawing
—Pen and Ink

Fashion Drawing
—Wash

Cartooning and Caricature: There is a definite field for the student who can adapt his art to cartooning or caricature. In addition to artistic ability imagination, originality and a sense of humour are essential to success in this field. The course is designed to give the student a thorough knowledge of drawing, action sketching from life and costume models, composition and the use of pencil, pen and ink, wash and colour so that he can express his ideas graphically.



Original Cartoon
—Courtesy the Montreal Gazette
(Published 1939)

Original Poster Design

Illustration: The illustration of articles and stories in magazines and books is a major field of specialization. Instruction is given in this field to advanced students.

Lettering: The student specializing in lettering acquires in a very short time a skill which will prove commercially profitable. Every commercial artist, however, must acquire skill in lettering. The student learns the classical and modern alphabets, and studies their use and adaptation to artistic design.

Advertising Design and Layout: A great deal of information regarding what has come to be known as the "science" of advertising is provided for the students in the commercial art department. This information has to do with the choosing of effective appeals, the advantage of the different media, e.g. newspapers, magazines, posters, etc., the use of harmony and balance, typography, border arrangements, etc.

Mechanical Production of Art: Engravings, halftones and line-etchings, colour-printing, methods of graphic reproduction, water-colour and printing inks, selection of paper, etc.

SOME POINTS FOR CONSIDERATION

In choosing the School of Fine and Applied Art of the Sir George Williams College, students may take into consideration the following points:

1. The School has three studios in continuous operation, each especially equipped for some one main branch of art. Instructors are provided in each of the studios.
2. All instructors have had excellent professional training, and are themselves successful practicing artists. Their instruction is based upon a first-hand knowledge of modern practices in fine and applied art.
3. Courses of study are arranged to give to each student a broad and thorough training in the techniques which are fundamental to both fine and commercial art. Liberal choice for specialization is offered. Courses are practical, there is no wasted time, and emphasis is continuously placed upon creative work.
4. Classes are limited in size in order to assure individual attention for each student.
5. The School of Fine and Applied Art is one of the five schools conducted by an educational institution which has an annual enrollment of over 3,000 students. The reputation of Sir George Williams College, established in 1873, insures that a high standard be maintained in each of its schools.
6. Facilities of the College include library and reading rooms, chapel, gymnasium, swimming pool, cafeteria, lunch counter, men's residence. A varied programme of student activities is carried on by the student body.

Original
Charcoal Sketch

The Director

FACULTY

The instructional work of the school is under the direction of Mr. James McCorkindale, a graduate of the Glasgow School of Art, who has established a reputation in Montreal as a painter in both fine and applied art. Among the honours and awards won by Mr. McCorkindale at the Glasgow School were: scholarship winner for four successive years, and the Sir Francis Powell prize for landscape painting in oil. He has done decorative art work for the C.P.R. at Lucerne-in-Quebec, and murals for theatres in Montreal, Toronto, St. John and Halifax. Mr. McCorkindale gives personal supervision to every student in the School. He is assisted by Miss Dorothy Brown, Graduate of the School of Art of Sir George Williams College.

The instructor in modelling and sculpture is Mr. Orson Wheeler, B.A. (Bishop's), A.R.C.A., S.S.C., who received his professional training under the Royal Canadian Academy, Cooper Union, Beaux Arts Institute of Design, and the National Academy of Design, New York.

An additional staff of competent assistants, varying in number according to the size of the classes, is maintained. These assistants are under the direct supervision of the Director of the School.

GENERAL INFORMATION

ENTRANCE REQUIREMENTS

Classes are open to beginners, advanced students and professional artists. No specified academic background is required. Students may enroll at any time throughout the year as all instruction is individual.

LENGTH OF COURSES

No reliable school of art can predict, without knowing a student's work, how long he must study to reach a professional standard. Ability, previous experience and application vary from one person to another. Students continue their study and practice until they have satisfied themselves and the Director with their achievement. After a student has been in the School for a few months, however, the Director is able to advise him regarding the field of art in which he is most likely to succeed and the probable length of time required to reach his goal.

THE PLAN OF INSTRUCTION

Instruction in the School of Art is entirely individual and progressive in nature. It is based upon the premise that, especially in art, one learns to do only by doing—under supervision. After the fundamentals are thoroughly learned, students may select the specialty in which they wish to work, and do as much or as little as they wish in any area of instruction. Only in this individual way, it is believed, can the creative ability of the future artist be developed to the full, while, at the same time, the most exacting skills and techniques are being acquired.

The plan of instruction is three-fold:

(a) **Basic Areas of Instruction:** The fundamentals which must be mastered by all students include: Drawing, perspective, composition and design, colour, figure, anatomy, processes of art reproduction.

(b) **Selective Specialty:** Most students of commercial art choose one or more of the specialized areas in which to work. Such optional specialties include: Portraiture, illustration, advertising layout and design, poster design, fashion drawing and design, fabric design, cartooning and caricature, modelling and sculpture.

(c) **Professional Orientation and General Education:** It is important that an artist have an understanding of the development of his profession and of the relationship of the arts not only to each other but to all of life. To this end courses of instruction including lectures, library work, and industrial projects are provided in the School of Art, and certain others made available in the Faculty of Arts, Science and Commerce of the College. These include such subjects as: History and Development of Art, Art in the World Today, Theoretical Aesthetics, Survey of the Humanities, Survey of the Social Sciences. (These courses of instruction are optional to all students, but compulsory for those who wish to qualify for the Diploma of the School.)

THE DIPLOMA OF THE SCHOOL

The graduation diploma of the School of Art is awarded to students who, on leaving the school, have attained a standard satisfactory to the instructional staff in phases (a), (b) and (c) of the curriculum as outlined above. In the field of commercial art this standard will denote ability to give satisfactory professional performance. As stated above, no accurate prediction can be made regarding the time required to attain such competence and qualify for this diploma.

EXHIBITION OF STUDENTS' WORK

Each spring, near the close of the school year, a comprehensive exhibition of student work is presented to the public. The works of all students are under the control of the School until after the annual exhibition. A permanent exhibit also is maintained by the School. Student work accepted for the permanent exhibit becomes the property of the School, which reserves the right to retain two specimens of the work of each student.

SCHOOL YEAR

Day Classes open in September, the day after Labour Day, and continue until the end of June.

Evening Classes open the first week in October and continue until the end of May.

STUDIO HOURS

Mornings	Mondays to Fridays, inclusive	10:00 to 12:00
	Saturday morning, special class	10:00 to 12:00
Afternoons	Mondays to Fridays, inclusive	2:00 to 4:00
Evenings	Tuesdays and Thursdays	7:30 to 9:30

TUITION FEES

(for all courses in the School of Art, except Modelling and Sculpture)

Day Classes	
Full day, five days per week	$15.00 per month
Mornings only, five days per week	10.00 per month
Afternoons only, five days per week	12.00 per month
Saturday morning special class for school children, (drawing, painting or clay modelling)	5.00 per month
Ten months course, full days, paid in advance	$125.00
Ten months course, mornings, paid in advance	85.00
Ten months course, afternoons, paid in advance	105.00
Evening Classes	
Two evenings per week	$ 7.00 per month
Four months term, two evenings per week, paid in advance	25.00
Eight months term, two evenings per week, paid in advance	47.00

MODELLING AND SCULPTURE

Hours and Fees

Day Classes	
Mondays, Tuesdays, Thursdays and Fridays, 9:30 to 12:30	$15.00 per month
With drawing, five afternoons per week	20.00 per month
Evening Classes	
Tuesdays and Thursdays, 7:30 to 9:30	7.00 per month

ENROLLMENT

Those interested in commencing the study of art should interview the Registrar of the School, whose office is on the 3rd floor of the building. Registration must be made at this office and fees paid to the Bursar. The studios are open for inspection during school hours and the Director or Registrar of the School will be glad to escort visitors and explain the work in detail. The College office is open from 9:00 a.m. to 9:00 p.m. (Saturdays 9:00 to 1:00).

EQUIPMENT AND SUPPLIES

The School provides an easel or drawing table for each student. Paper, charcoal, colours, etc. are provided by the student. Each student is required to purchase a regulation portfolio, from the College bookstore, in which all work is to be kept. The bookstore, located on the 3rd floor of the building, carries a complete line of art supplies. The authorized paper, colours, etc. cannot be obtained elsewhere in Montreal. Prices are extremely moderate.

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OFFICERS OF ADMINISTRATION

Kenneth Everette Norris, M.A., Ph.D.
Principal of the College.

James McCorkindale
Director of Instruction in The School of Art.

Edward Fletcher Sheffield, M.A.
Registrar and Bursar.

Henry Foss Hall, B.A., L.R.E.
Dean of the Faculty, and Student Counsellor.

Sir George Williams College

OF THE MONTREAL Y.M.C.A.